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Fall and Winter 1980



The World of the Tent-Makers

A Natural History of the Eastern Tent Caterpillar

V. G. Dethier

Drawings by Abigail Rorer

The World of the Tent-Makers is a fascinating journey into the life cycle of a colony of eastern tent caterpillars. The book traces this insect's special life history within the total context of nature, discussing both the larger and smaller worlds these creatures encounter during their life span.

Presenting complex scientific ideas in a lucid narrative style, Dethier follows the tent-makers through the seasons, each with its own particular challenges. He looks at the problems of surviving temperature fluctuations, of growth and development, of synchronizing biological clocks, measuring time, navigating, following trails, and air conditioning. Other aspects of the tent caterpillar's life that the author discusses include locomotion, color perception, parasites and predators, and construction of the tent. These activities are illustrated in drawings by Abigail Rorer.

This book will appeal not only to those readers who wish to know more about tent caterpillars in particular, but also to those interested in learning about universal problems that confront creatures in the "grand scheme" of life and in finding hidden sources of beauty in the world of nature.

V. G. Dethier received A.M. and Ph.D. degrees from Harvard University. A writer of both fiction and nonfiction, his publications include *Biological Principles and Processes* (with C. A. Villee), *Animal Behavior* (with E. Stellar), *The Physiology of Insect Senses*, *To Know a Fly*, and *Fairweather Duck*, which was a Literary Guild Alternate Choice. Dethier is Gilbert L. Woodside Professor of Zoology at the University of Massachusetts, Amherst.

"The book is a lyrical work of natural history. . . . The scholarship is sound and up-to-date. [It] is essentially unique. There are no other book-length treatments of tent caterpillars and very few similar studies of insect natural history. In some respects the book reminds one of Fabre's nineteenth-century works, which are delightful classics. Perhaps the closest thing to it are Howard Evans' *Wasp Farm* and *Life on a Little Known Planet*"
—John Alcock, Department of Zoology, Arizona State University.

"I would like to think that some of the more unpleasant creatures could be described with the wit, understanding, and keen observational abilities that V. G. Dethier brings to this study of the tent caterpillar. . . . A fascinating excursion into the life of what I had heretofore considered a rather dull animal"
—Larry Feldman, Morrill Science Library, University of Massachusetts.

148 pp., illustrated
hardcover \$12.50 (sd), paper \$5.95
LC 80-11361,
ISBN 300-9 hardcover, 301-7 paper
September 1980

**Jonathan Edwards:
Art and the Sense of the Heart**

Terrence Erdt

Students of Jonathan Edwards have frequently seen his work as incorporating the associationist psychology of John Locke. Such analyses, however, have rarely appreciated how Edwards built on the writings of both Locke and Calvin to form a theological position more sophisticated than that of Calvin and his contemporaries. Referring to a number of Edwards' writings, Erdt shows that Edwards developed a theology in which art played a vital role in appreciation of the experience of the divine. "It may enable the saint," writes Erdt, "to receive or revive the particular emotional sensation that constitutes the religious experience—which Edwards referred to as 'the sense of the heart.'"

Calvin had utilized a psychology in which the use of various faculties caused the participation in grace, but Locke's doctrine of the association of ideas and their relation to empirical experience made this faculty psychology outmoded. While criticizing Locke for failing to account for the heart in his explanation of the human modes of knowledge and understanding, Edwards still incorporated associationist psychology into a theory of *suavitas*, or the feeling which is a response to the promise of salvation. In Edwards' view, the sense of the heart was a matter of affections (or will), a state in which one is aware of divine beauty, of the promise of salvation or of what in Calvinism is called "grace." While it is

recognized by scholars that a system of aesthetics, as it is now called, is at the center of Edwards' theology, Erdt is the first to demonstrate that art has a specific function in his aesthetic theology.

Terrence Erdt holds a Ph.D. in English and has contributed to *Early American Literature*.

160 pp., hardcover \$13.50(sd)
LC 80-5380, ISBN 304-1
November 1980
(New England Writers)



Prayers for Dark People

W. E. B. Du Bois

Edited by Herbert Aptheker

Published here for the first time, this collection of prayers, homilies, and inspirational pieces by W. E. B. Du Bois (1868–1963) provides a unique glimpse into the soul of one of the most prominent Americans of his time and one of the earliest exponents of full equality for people of African heritage. Du Bois composed these pieces at various moments between 1909 and 1910, jotting down his thoughts on bits of scrap paper as inspiration moved him. His intended audiences were the children and young adults he taught at Atlanta University, most of whom were the direct descendants of slaves. Du Bois' abiding faith in his own people, as well as his thorough knowledge of Biblical literature, are clearly illustrated in this work.

Together, the prayers form an autobiographical credo, accurately reflecting Du Bois' values, hopes, and aspirations in early twentieth-century America. But one is struck by the contemporaneity of the pieces. Du Bois speaks of the need for equality for women and better education for children and young persons. He excoriates corruption and immorality; demands honesty and efficiency in government; deplores conspicuous wealth and calls for an end to poverty; pleads for worldwide peace and an end to all war. He comments on the plight of the physically handicapped and the victims of racial and ethnic prejudice.

The prayers are all the more moving when one recalls that they were written in the midst of jim-crow Georgia, at a time in United States history when racism was becoming

increasingly virulent and segregation more deeply entrenched. *Prayers for Dark People* is a remarkable testimony to the courage, the rare egalitarianism, and the compassionate humanism of a man who, through both words and example, was a source of inspiration for the people of his oppressed race.

A well-known historian of the Afro-American experience, Herbert Aptheker is currently preparing a forty-volume series of the published writings of Du Bois. He is editor of Du Bois' *The Education of Black People: Ten Critiques, 1906–1960*, and the three-volume *Du Bois Correspondence*, all published by the University of Massachusetts Press. Dr. Aptheker is Director of the American Institute for Marxist Studies.

96 pp., hardcover \$10(sd),
paper \$4.50
LC 80-12234, ISBN 302-5 hardcover,
303-3 paper
October 1980

Remember, O God, thru'out the world this night those who struggle for better government and freer institutions. Help us to realize that our brothers are not simply those of our own blood and nation, but far more are they those who think as we do and strive toward the same ideals. So tonight in Persia and China, in Russia and Turkey, in Africa and all America, let us bow with our brothers and sisters and pray as they pray for a world, well-governed—void of war and caste, and free to each asking soul. Amen.

(Copyright © 1980 by The University of Massachusetts Press)

Two-Headed Woman

Lucille Clifton

Lucille Clifton's *Two-Headed Woman* is the winner of the 1980 Juniper Prize, an annual poetry award sponsored by the University of Massachusetts Press. Written by an unusually innovative and widely recognized poet, the poems are arresting for their ingenious groupings ("the corner of / pyramid and sphinx"), their dramatic tautness, and their ability to convey the author's spiritual experience. As in her earlier poetry, Lucille Clifton moves the reader with the combination of unflinching perception and generous compassion that has earned for her work substantial critical acclaim. In this latest volume, she has added fascinating glimpses of her inner life to the characteristics of her previous poetry.

Reviewing Clifton's poetry volume *Good News About the Earth*, Norman Rosten wrote in *Saturday Review*: "Beneath her anger and the recounting of history is the saving (and soothing) grace of tenderness. Love and hope spring like a scent from these pages." Clifton has also written *Good Times* and *An Ordinary Woman* (poetry), a memoir, *Generations*, and eighteen children's books. In 1969, she received both the YM-YWHA Poetry Center Discovery Award and a grant from the National Endowment for the Arts. She has contributed to *American Poetry Review* and several other poetry magazines and her work has been anthologized in Louis Simpson's *An Introduction to Poetry*, Dudley Randall's *The Black Poets: A New Anthology*, and other books.

64 pp., hardcover \$8(sd), paper \$3.95

LC 80-5379,

ISBN 309-2 hardcover, 310-6 paper
October 1980

forgiving my father

it is friday. we have come
to the paying of the bills.
all week you have stood in my dreams
like a ghost, asking for more time
but today is payday, payday old man;
my mother's hand opens in her early grave
and i hold it out like a good daughter.

there is no more time for you. there will
never be time enough daddy daddy old lecher
old liar. i wish you were rich so i could take it all
and give the lady what she was due
but you were the son of a needy father,
the father of a needy son; you gave her all you had
which was nothing. you have already given her
all you had.

you are the pocket that was going to open
and come up empty any friday.
you were each other's bad bargain, not mine.
daddy old pauper old prisoner, old dead man
what am i doing here collecting?
you lie side by side in debtors' boxes
and no accounting will open them up.

(Copyright © 1980 by Lucille Clifton)

Guide to the Underworld

Gunnar Ekelöf Rendered from the Swedish by Rika Lesser

Written by one of modern Sweden's most highly praised poets, *Guide to the Underworld* is a major work of poetry now translated into English for the first time. The first two volumes of the trilogy which this book concludes were translated by the poet W. H. Auden and Professor Leif Sjöberg and published as *Selected Poems by Gunnar Ekelöf*. Describing the third volume, Lesser writes: "In the underworld there is no boundary between past and present, between the speaker and his speech, between the persona and the poet. *Guide to the Underworld* is synonymous with Ekelöf, just as Pausanias is with *Guide to Greece*. As Virgil guided Dante through the inferno, so Ekelöf guides us through his (and our own) underworld of dreams and visions, an underworld peopled by the voices of nameless shadows."

Rika Lesser's translation, parts of which have been published in poetry magazines, has received the following endorsement from the noted poet James Tate: "I am convinced that Rika Lesser has done not just a responsible and scholarly piece of work here, but she has arrived at the true tone and diction of the original. The poem, the last great work of Ekelöf's career, was written in a rather simple and 'universal' language—hence, the clarity of his arguments. Lesser has chosen to render the poem into English that best corresponds to the texture and tone of the Swedish. A proud addition to the translations already on the University of Massachusetts Press list."

Gunnar Ekelöf (1907–1968) published numerous books of poems, a few books of translations, and several books of essays. The trilogy which concludes with *Guide to the Underworld* was a Byzantine triptych concerned with love absorbed in mystical identification. Ekelöf referred to it as his "Dīwān Trilogy" and considered this book "the central arch of the ruin Dīwān."

Rika Lesser has published *Holding Out*, a book of poems rendered

from the German of Rilke, and a translation of Hermann Hesse's poems entitled *Hours in the Garden and Other Poems*. Her translations and original poems have appeared in *The New York Review of Books*, *The New Yorker*, *Poetry*, and other journals.

96 pp., hardcover \$10(sd)
LC 80-13181 ISBN 306-8
October 1980

From "The Devil's Sermon"

Contemporary in this life are Hell, Purgatory and Heaven
All three are in our midst, in the now, in this life
Many of us have our existence in the first, many in fire
Some stand, not knowing, with one foot on the stair
to something higher! —And as befalls every multitude
befalls each individual. If he is a man of Hell
his night and day shall be indifference unto death
If he once has a moment that resembles a flame
and beyond that flame a glimpse of colorlessness
Then he endures cold and heat, warmth and chill
The memories of Hell are an asbestos cloth which cannot burn
but crumbles to bits and molders in the draw of the fire
and is dispersed as particles of dust. If however, he is one
of those who have been burnt pure he can undress or dress his Genius
and under her new clothes she is naked
as in a mirror, he is potent as the worm, with vast
powers to do all he pleases and you desire
He comes to you in the attire of a prince, barefaced
He gives the mirror to the woman, the woman gives herself to him
dreaming of someone who seeks her, to whom she gives herself
like an exquisite beauty with a costly diadem

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The Comedy of Language

Studies in Modern Comic Literature

Fred Miller Robinson

"... characteristic 20th-century comic works either frustrate a criticism that can't get at them, or else aren't considered as comic; hence for instance the Faulkner establishment's difficulties with *As I Lay Dying* on which Mr. Robinson is especially good. He discusses the new genre to which he assigns such works, a 'metaphysical' comedy inherent in the effort to apply language and its categorizing necessities to a universe of flux, and illustrates the workings of this mode in Joyce, Faulkner, Stevens, and Beckett"—Hugh Kenner.

"My principal interest," Robinson explains, "is in the discovery of the comic in the heart of great modern works, in the tangle of their most fundamental ideas." To make this discovery, the author presents a theory of comedy based on the contradiction between the descriptive capacity of language and the nature of reality as metaphysical flux. He calls "comedies of language" works informed by this contradiction, and regards them as essential texts in the study of the modern comic spirit. If the twentieth century did not invent such comedies—*As You Like It*, *Don Quixote* and *Tristram Shandy*, among others, could be analyzed as comedies of language—it is the century for which they have become a period style. Robinson argues that because we have inherited a restrictive genre theory of comedy, one that insists that comedy is socially centered and socially ameliorative, we have been unable to understand the comic nature of some modern masterworks.

In *The Comedy of Language*, Robinson offers extended discussions of selected modernist works: Joyce's *Ulysses*, Faulkner's *As I Lay Dying*, some comic poems by Wallace Stevens, and Samuel Beckett's *Watt*. He analyzes them from the standpoint of his metaphysical theory of comedy, showing that each work in its own way is about the comical conflict between language in its symbol-making function, or insistence on form, and the formless reality it is trying to express. Henri Bergson, the author points out, founded his metaphysics on the difficulties the mind has in grasping the nature of change, but did not allow his metaphysics to influence his seminal study of the comic, *Laughter*, which is traditional in its insistence on the social nature of comedy. In addition to Bergson's metaphysics, Robinson's theory makes use of works by Heidegger, Camus, Susanne Langer, William F. Lynch, and others. He also offers critiques of some modern social theories of comedy, including *Laughter* and Albert Cook's *The Dark Voyage and the Golden Mean*.

Fred Miller Robinson received his Ph.D. at the University of Washington in 1972. Author of a number of critical articles in the field of comic literature, he is Associate Professor of English at the University of Massachusetts, Amherst, and fiction editor of *The Massachusetts Review*.

208 pp., hardcover \$15(sd)
LC 80-125, ISBN 297-5
September 1980

Petrarch's Poetics and Literary History

Marguerite R. Waller

In *Petrarch's Poetics and Literary History*, Marguerite R. Waller presents critical readings of Petrarch's *Canzoniere* and *Trionfi*, emphasizing the complexity of their representational and narrative structures, and arguing the importance of understanding these poetic structures with reference to the poetry of Dante and other earlier writers. The work demonstrates that writing and reading—whether of history, of texts, or of the self—becomes relational rather than figurative for Petrarch, whose own writing diverts attention away from questions of morality and will toward a structurally ironic consciousness of the nature of language and of the self it constitutes.

The “meanings” of Petrarch's poetic strategies are themselves assessed relationally, chiefly with respect to the sense of certain strategies in Dante's *Commedia* to which they appear to refer. The ironic relation between Petrarch's poetry and Dante's is further investigated as it operates to give Petrarch the means of locating himself in a time and place different from Dante's, and of differently conceiving the way poetry locates itself historically.

Informed by recent Continental and American critical theory, the author's argument, and the detailed attention to the grammar and style of Dante's and Petrarch's language it occasions, initiate a rigorous rethinking of several much-debated issues in Petrarchan studies: among them the nature of the Petrarchan persona, the structure of the *Canzoniere*, the status of the figure of Laura, and Petrarch's position in literary history.

“Marguerite R. Waller's concept of a relational poetics illuminates Petrarch's rhetoric and clarifies its structure. The result enlarges our critical, theoretical, and historical awareness, and brings us back to the texts in productive new ways”
—William J. Kennedy, Cornell University.

Marguerite R. Waller received her Ph.D. in comparative literature from Yale University, and has held Danforth and Fulbright-Hays Fellowships. She is currently Assistant Professor of English at Amherst College.

160 pp., hardcover \$13.50(sd)
LC 80-12893, ISBN 305-X
October 1980



Taoism and Chinese Religion

Henri Maspero Translated by Frank A. Kierman, Jr.

This book is a translation of *Le Taoïsme et les Religions Chinoises*, which was posthumously published in France in 1971. It is the first English translation of most of the seminal works on Chinese religion of the great sinologist Henri Maspero. Maspero (1883–1945) was the first Western scholar to study the vast and recondite compendium of Taoist writing, the *Tao-tsang*. As his discovery of its historic meaning was explained in publication, it exploded forever the myths that China was either a country without religion or one with three religions. Maspero, as did other French sinologists, rejected the idea that Confucianism was the philosophy of the majority of ancient Chinese.

The first part of the book closely examines Chinese society, religion, and folk myth; the second part focuses on the practice and form of Taoism specifically, and includes an extensive investigation of yoga-like procedures of nutrition, breathing exercises, and sexual techniques—all designed to insure personal immortality in ancient Taoism. The titles of the nine “books” comprising this study give an indication of its breadth and variety: Chinese Religion in Its Historical Development; The Mythology of Modern China; The Society and Religion of the Ancient Chinese and the Modern Tai; How Was Buddhism Introduced into China?; Taoism in Chinese Religious Beliefs during the Six Dynas-

ties Period; The Poet Hsi K’ang and the Club of Seven Sages of the Bamboo Grove; An Essay on Taoism in the First Centuries A.D.; How to Communicate with the Taoist Gods; Methods of “Nourishing the Vital Principle” in the Ancient Taoist Religion.

“It is largely thanks to [Maspero’s] pioneer work in the fields of Chinese religion, anthropology, linguistics and history that China’s contribution to the achievement of man could first be reviewed on terms of parity with those of other civilizations.

“To the question whether his discoveries, opinions and interpretations have been outdated by the subsequent thirty years’ research, it may be answered that leading scholars still rely with the utmost confidence on his writings as a framework whose validity has outdated their most recent findings, and whose detail has in many cases not been bettered”—Michael Loewe, University of Cambridge.

Henri Maspero’s *China in Antiquity*, translated by Frank A. Kierman, Jr., was praised by *Library Journal* as a “vigorous classic.”

Frank A. Kierman, Jr., teaches history at Rider College and is co-editor of *Chinese Ways in Warfare*. (Publication of this book has been aided by a grant from the National Endowment for the Humanities.)

656 pp., hardcover \$32.50(sd)

LC 80-13444, ISBN 308-4

February 1981



The Existential Sociology of Jean-Paul Sartre

Gila J. Hayim

This is the first work which systematically and critically analyzes the existential ideas of Jean-Paul Sartre to demonstrate their pertinence to perennial sociological problems found in the social theories of Weber, Freud, Mead, Durkheim, and others. The author begins her study with Sartre's momentous work *Being and Nothingness*, and the idea of human freedom (*pour-soi*) found there. Focusing on that book's key concepts—negation, temporality, choice, anguish, and bad faith—Hayim carefully interprets these as dilemmas of the concrete social experience and of the epistemic experience alike. Drawing on previous social science literature, especially Hegelian social thought, the author analyzes the relation of self to Others in those forms Sartre studied—relations of indifference and destruction, as well as relations of engagement and pledge. These concepts are shown to prepare the ground for a challenging theory of social action and social ethics.

Hayim then shows that *Being and Nothingness* has its logical conclusion in Sartre's *Critique of Dialectical Reason*. In this latter book, the life of the individual and the life of the group are inextricably joined, as the meaning and consequences of freedom in the context of the social world are faced. The two orders of being—of ontology and sociality—become inseparable from the *practico-inert*—i.e., from matter which absorbs human vitality, and which begins to gain its own idea and to live in communion with humanity, only to escape human control. In Hayim's reading

of Sartre, the *practico-inert* has become a radical center of modern intersubjectivity and modern ethics, with a consequent loss of courage and the specter of spiritual decay. This idea leads to the distinction between *serial groups* and *praxis groups* as different orders of social consciousness and organization. The distinction is the basis for Hayim's brilliant analyses of social transcendence and inertia, of leadership and authority, of bureaucracy and the modern techniques of mass communication, education, and control.

The author contends that the spirit of positivistic analysis in contemporary sociology offers primarily a "sociology of things"; it instills in the human actor a feeling of helplessness and gross inferiority *vis-à-vis* the world. Her approach, offered in contrast, highlights Sartre's emphasis on the importance of substituting live human praxis for mechanistic processes of explanation, and of establishing a language of conscious choice and responsibility in place of the massive and artificial language found in sociological determinism.

"What is exciting and important about this book is the seamless unity of expression and discourse, experience and analysis, exemplification and presentation: the author, at the same time, demonstrates 'existential sociology,' 'doing it,' and analyzes it"
—Kurt H. Wolff, Brandeis University.

Gila J. Hayim received her Ph.D. from the University of Pennsylvania, and is the author of several articles in social theory. She teaches sociology at Brandeis University.

176 pp., hardcover \$13.50(sd)
LC 80-10131, ISBN 298-3
October 1980

Truth and Reality in Marx and Hegel A Reassessment

Czesław Prokopczyk

Historians of ideas for over a century have confronted the paradox of the impact of Hegelianism on the intellectual development of Marx. How did Hegel, the abstract theorist of an absolute Spirit expressing itself through history and time, become a pivotal figure in the intellectual maturation of the philosopher of revolutionary praxis? The author argues that the tracing of this impact is not facilitated by the style in which many Marxist writings on philosophy are expressed—with their caustic dismissal of opposing views, polemical intent, and hurried adoption of philosophical stances that are theoretical underpinnings for socio-political ends.

Correcting earlier misreadings of this complex problem in intellectual history, Prokopczyk examines texts by Hegel, Marx, Engels, and other philosophical writers in nineteenth-century Germany in order to show that Marx has baffled commentators by denouncing Hegel while simultaneously using both his methods and his philosophical framework. This thorough reconstruction of the idea of truth in Hegel and Marx shows that Hegel departed from what Prokopczyk calls the classical concept of truth but that Hegel's theory is often lumped indiscriminately with it. In the classical formulation, concepts have their objectivity in objects, whereas Hegel inverts this proposition by arguing that objects have their objectivity in the concept. As Marx built on the Hegelian idea about truth, he retained Hegel's

argument that reality is judged by its relation to reason but developed with devastating effect his formulations about the inadequacy of the material reality around him for the reason which would judge it. Instead of accepting an existing socio-political order as the appropriate end result of the history of thought, as he accused Hegel of doing, he tested the adequacy of reason working through practice.

The book "is thoroughly researched, tightly argued and, though controversial, quite convincing. Prokopczyk's work undoubtedly ranks with the best of recent studies [on Marx and Marxism]. It is outstanding for the complete and sovereign mastery Prokopczyk reveals in handling his basic texts, for its subtle analyses and its sustained but unpretentious irony"—Stephen T. Holmes, Harvard University.

Czesław Prokopczyk teaches in the Department of Modern Languages at the State University of New York at Buffalo.

160 pp., hardcover \$13.50(sd)
LC 80-7976, ISBN 307-6
December 1980

On Becoming a Rock Musician

H. Stith Bennett

Based on nearly ten years of fieldwork that took the author from the western United States to southern France, *On Becoming a Rock Musician* is an intriguing sociological account of how individuals learn to be rock musicians. The work examines what are often considered mundane aspects of social life (here, various stages in the "aesthetic career" of the local rock musician) in terms of their underlying complexities, and discusses how people take on specific cultural identities in situations where traditional training institutions do not exist.

Bennett examines the links between the various technical and cultural resources that are crucial to the rock music enterprise, showing how they operate and interact to allow musicians to participate in regional economics as members of "copy groups." Defining one's musical identity, recruiting and training personnel, acquiring requisite skills, finding a practice site, securing feasible means of transportation, playing gigs, and learning "The Music"—commercially produced popular recordings—are just a few of the topics explored.

As a study in symbolic interaction, *On Becoming a Rock Musician* makes an important contribution to sociological theory by its concern with secondary popular culture, a neglected area of scholarship. By its examination of technological influences on skills and perceptions, the work also enhances our understanding of cultural change.

On another level, the book is a sort of "how to" manual for aspiring rock musicians. Interviewed performers talk about their varied learning experiences, describe problems that inevitably crop up in rock groups, and give their own solutions, derived mainly from trial and error. In letting the musicians speak for themselves, Bennett has given his book a refreshing sense of realism and immediacy.

"Bennett combines a penetrating analysis of the process by which young [people] teach themselves to play rock music with a profound understanding of the social setting in which they do it. He puts the inside and outside of social life together as has rarely been done before"—Howard S. Becker, Department of Sociology, Northwestern University.

H. Stith Bennett received M.A. and Ph.D. degrees from Northwestern University. Assistant Professor of Sociology at Colorado Women's College, he has contributed articles to *American Anthropologist* and *Symbolic Interaction*.

208 pp., hardcover \$15(sd)
LC 80-5378, ISBN 311-4
December 1980

The Amateur Wind Instrument Maker

(Revised Edition)

Trevor Robinson

First published in 1973, *The Amateur Wind Instrument Maker* has now been thoroughly revised by its author. This new edition contains additional sources of design and adds three more instruments to the impressive number of construction possibilities—a Renaissance-type flute, a Baroque bass rackett, and a redesigned alto krumhorn. Robinson adds a new reamer design and expands his earlier comments about reed-making. This revised edition contains an essential, updated appendix listing dealers of materials and tools used in the construction of instruments, and another updated listing of museums displaying early instruments.

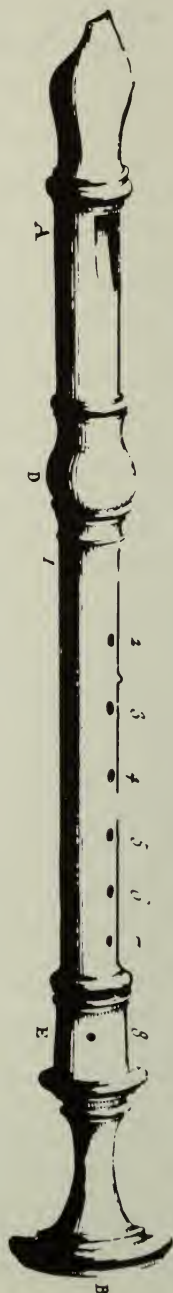
The many highly favorable reviews of the first edition include:

"Robinson has put together an excellent guide, both for craftsmen and for musicians. The book includes lucid descriptions of the materials and methods for making a number of wind instruments. . . . This is not a handbook for whittling hobbyists, but a how-to-do-it manual for serious craftsmen"
—*Whole Earth Epilog*.

"The first reasonably complete manual for the home construction of popular historical wind instruments. Plans and construction procedures are given for baroque flutes, recorders, a baroque clarinet and oboe, shawms, krumhorns, racketts, cornetti, natural trumpets, and horns. . . . This is a well-written and valuable book"—*Library Journal*.

"There is a good discussion of the basic materials (woods and metals), as well as of the special kinds of techniques needed for wind instrument making—boring and reaming, placing finger holes, making joints and keys, shaping bells, etc. . . . The book is well-illustrated with detailed tables and graphs showing exact dimensions, placement of fingerholes, etc. There are also photos of tools, wood and metal working techniques . . . and the finished products. The appendices include a list of instrument collections and bibliography for study purposes and a helpful list of wood, metal, ivory, and tool suppliers in the U.S., England, and West Germany"—*The Instrumentalist*.

136 pp., paper \$8.95
LC 80-5381, ISBN 312-2
January 1981



A Selection of Backlist Titles

Arts, Crafts & Design

The titles listed below represent a selection of active backlist titles, organized by subject matter for your convenience. A complete list of Press publications is available on request.

The Book of Shaker Furniture

John Kassay

"Professor Kassay has assembled an outstanding group of photographs and his related information provides a rich and colorful history of Shaker cabinet making and its contribution to the history of American decorative arts. . . . It will certainly be a significant addition to Shaker literature and to my knowledge no book presents Shaker crafts . . . in a comparable manner"
—Robert Bishop, Director,
Museum of American Folk Art.
ISBN 275-4, 1980, hardcover \$35

Design: Purpose, Form and Meaning

John F. Pile

Praised by *Choice* as "a thoughtful attempt to present a theoretical and practical frame of reference for those concerned with problems of design in our all-too-shabby man-made environment," this illustrated book is a Library of Urban Affairs Book Club Selection and an Alternate Selection of the Designers Book Club.
ISBN 257-6, 1979, hardcover \$20

On the Meaning of Greek Statues

Ernst Buschor

Translated by J.L. Benson

Ernst Buschor (1886-1961) was a German classical archaeologist and cultural historian. This book is concerned with periodicity in art, focusing on the highly expressive nature of Greek sculpture.
ISBN 279-7, 1980, hardcover \$12(sd)

History

Another Part of the War

The Camp Simon Story

Gordon C. Zahn

"Not a tract but a narrative, one that forces the reader to wrestle with the issues posed by the theoretical literature on the subject"
—*The New York Times Book Review*.
ISBN 259-2, 1979, hardcover \$14(sd)

Dilemmas of Italian Socialism

The Politics of Filippo Turati

Spencer DiScala

"The study is a scrupulous and analytical treatment of the subject, exhibiting a great knowledge of the relevant historiography (even the most recent)"—Arturo Colombo, Director, Institute for the Study of Political Institutions and Doctrines, University of Pavia.
ISBN 285-1, 1980, \$17.50(sd)

The Fall of the Byzantine Empire

A Chronicle by George Sphrantzes,
1401-1477

Translated by Marios Philippides

"The Sphrantzes chronicle, translated into English for the first time, is one of the four major historical sources for the end of the Byzantine and the beginning of the Ottoman Empires. An eyewitness account of a high official in the diplomatic service of the last Greek emperor, the chronicle provides a great deal of useful religious, social and political information, written from the perspective of the Byzantine court and in defense of its policies. Specialists will find the translation clear"—*Library Journal*.
ISBN 290-8, 1980,
hardcover \$12.50(sd)

The Responsibility of Mind in a Civilization of Machines

Essays by Perry Miller

*Edited by John Crowell &
Stanford J. Searl, Jr.*

"Although these essays emerged from Miller's perspective as an American scholar, they will be of interest to any reflective person. Witty, articulate and thoughtful, Miller addresses topics ranging from weaknesses in the European university system to the significance of the Cambridge Platform for 20th-Century America"—*Library Journal*.

ISBN 281-9, 1979,
hardcover \$14.50(sd)
(New England Writers)

Shays' Rebellion

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